

## Beethoven Seventh Symphony Played by Boston Orchestra

Monteux's Reading Slightly More Spirited Than That of Stransky, Less Erratic Than Rendition by Coates

By H. E. Krehbiel

Something may be found in another section of the Tribune to-day touching the occasional muting of minds of conductors as to the desirability of compelling, or at least inviting, the concert goers to hear the same composition day after day. The case directly in point was Beethoven's symphony in A, the Seventh of the supposedly immortal Nine. Between Thursday night of week before last and yesterday afternoon the symphony was played five times in Carnegie Hall. It was on the programs of three organizations, and therefore those who even heard a single concert by the Philharmonic, the Symphony Society and the Boston Orchestra within the period heard the work three times. By the same token, they were permitted—if we do not impute that they were challenged—to form an opinion as to the comparative value of the interpretations of Messrs. Stransky, Coates and Monteux.

In the article printed elsewhere in the Tribune to-day we have ventured upon some reflections concerning the music of Beethoven wrote it and as we modestly think he intended that it should be played and as it was made to sound. To these observations we have little to add other than the performance by the Boston Orchestra.

The players at the command of Mr. Monteux, did not give out a body of tone as gratifying to the ears as did those directed by Mr. Stransky and Mr. Coates. But the performance, a little more spirited than that of the Philharmonic Society, and a great deal less erratic than that of the Symphony Society, approached the former in being so far as tempo were concerned consonant with the manifest purposes of the composer. There were deviations from the fundamental rates of speed indicated by Beethoven's markings, but they were not radically or virtually different.

Mr. Monteux's conception of the Allegretto is not quite that which Beethoven conceived to be the movement of an Allegretto, but it was not that of a mincey march spurred into a quickstep by the entrance of the lovely major melody. Beethoven's notion concerning its tempo may be gathered from the corresponding movement in the symphony which he wrote immediately after it. The Allegretto Scherzando of the Eighth Symphony is an Allegretto played jocosely. We doubt if Mr. Coates would associate a heavy-hearted or half-way heavy-footed mood with that exquisite bit of humor. Yet it is an Allegretto. Mr. Monteux permitted the characteristic dactyl in the pinto bass to the second subject to turn into an anapest by overlooking the dynamic stress in the eighth notes which results from their being played on the higher open strings instead of placing the accent on the first beat, where it belongs, but where the A has less volume of tone because it is sounded an octave lower in contrabass and violin cellos. And the second and last tones of the theme of the finale were inaudible, as usual.

Incidentally it is interesting to enter into our concert programs as well as the symphony of the Manhattan Opera House. Mr. Monteux had promised a first New York performance of Ravel's "La Valse," but replaced it yesterday with Schöenberg's "Verklärte Nacht." His other numbers were the "Isis" variations by d'Indy and Svendsen's "Carnival of Paris."

The operas at the Metropolitan Opera House yesterday were "Siegfried" and "Mefistofele" in the afternoon and "Mefistofele" in the evening. In the former the principal part was sung by Miss Alice Miriam, who was called in as a substitute for Miss Bori. A fresh voice, a youthful figure and simplicity of action which begets sympathy are the qualities most essential in an interpreter of the fragile, creative, compounded of wistful snow and the balmy breath of spring, and these attributes were agreeably disclosed by Miss Miriam. "Mefistofele" is an opera in which youthfulness is a characteristic element and the younger members of Mr. Gatti's company, Mr. Laurenti, in particular, give an excellent account of themselves in its representation. The performers in "Mefistofele" were those who took part in the first of this season's performances of the opera—Mme. Alda, Mme. Easton, Miss Fennell and Messrs. Mardones, Gigie and Valtrian.

## Miss Garden Sings "Salome" Chicagoans Heard in Benefit for Devastated France

Stravinsky's "Salome" was given, with Miss Mary Garden in the title role, at the Manhattan Opera House last night for the benefit of the American Committee for Devastated France. Miss Garden's associates in the cast were Ricardo Martin, as Herod; Eleanor Reynolds, as Herodias; and Hector Dufranne, as Iochanan.

Because of the indisposition of Edward Johnson "Macadam Butterfly" was substituted at the matinee for "The Tales of Hoffmann," which had originally been announced. Edith Mason again appeared in the title role, with Forrest Lamont as Pinkerton and George Baklanoff as Sharpless.



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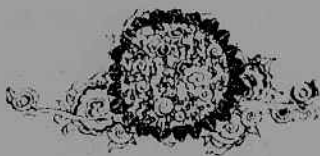
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Irvin S. Cobb, Humorist—Pickwick Papers; Huckleberry Finn, Ade's Fables in Slang, Leacock's Nonsense Novels.

James J. Davis, Secretary of Labor—Don Quixote, The Night Out, Mrs. Wiggs of the Cabbage Patch, The Casting Away of Mrs. Leeks and Mrs. Aleshine.

Orson Lowell, Artist—Pigs is Pigs, P. G. Wodehouse's Books, Literary Lapses, Scrambled Eggs, This Giddy Globe.

E. M. Stabler, President, Stabler Hotel Company—The Gentle Grafter, Many Cargoes, Mr. Dooley, Tom Sawyer.

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Most of the gowns are handsomely beaded with steel or iridescent beads, according to the color of the gown. Some are more simply finished with fine silk embroidery or silk braid, both of beautiful quality, as is the Georgette crepe. In fact, these gowns are distinguished for most unusual quality in every respect. Material, workmanship and design are those usually seen only in much higher priced gowns.

Every gown—and the range of colors includes grey, coral, navy blue, black, fuchsia, cornflower blue, tan and white—was carefully chosen from a small group of advance models, for the lines and details of the new Spring mode

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## Clocks \$2.85

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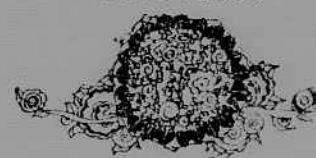
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